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In Time Gone By: Song Cycle for Baritone and Six Players

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IN TIME GONE BY:
SONG CYCLE FOR BARITONE AND SIX PLAYERS

by

Bryan E. Grosbach

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska
In partial Fulfillment of Requirements
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IN TIME GONE BY:
SONG CYCLE FOR BARITONE AND SIX PLAYERS

Bryan E. Grosbach, M.M.

University of Nebraska, 2020

Advisor: Gregory Simon

In Time Gone By is a song cycle for Baritone vocalist and Pierrot Ensemble + percussion that explores the value of life being a byproduct of its finitude. Only during the most vulnerable and difficult events of that life can self-realization occur. These topics are wrapped into a “love-story” narrative crafted from select poems from *Chamber Music* by James Joyce and select quotes from the prose *Devotions Upon Emergent Occasions* by John Donne. Using intervallic focus as a tool for development, the piece transitions from sparse quintal harmony to lush tertian harmony as a musical metaphor for the self-realization of the main character through the events of this narrative. Motivic fragments tie the six movements together into a single story and represent external and internal influences on the main character and his relationship with his love interest.

Bryan Grosbach

In Time Gone By

Song Cycle for
Baritone Voice & Six Players



IN TIME GONE BY:

Song Cycle for Baritone and Six Players

Instrumentation:

- Flute
- Clarinet in Bb/Bass Clarinet in Bb (doubling)
- Piano
- Percussion
 - Glockenspiel
 - Crotales
 - Vibraphone (w/bow)
 - Triangle
 - Anvil
 - Suspended Cymbal
 - Tam-tam
 - Wind Chimes (Bamboo/Wood)
 - Snare Drum
 - Tom-Toms (4)
 - Log Drums (2)
 - Kick Drum (muted/dampened)
 - Bass Drum
- Baritone Soloist
- Violin
- Violoncello

Program Notes:

In Time Gone By is a song cycle that explores the value of life being a byproduct of its finitude. Only during the most vulnerable and difficult events of that life can self-realization occur. The main character in this crafted narrative discovers these two things as he falls in love with a young woman, who then is discovered to have a terminal illness and dies.

As you listen to this work, you'll hear moments of warmth and lyricism juxtaposed with entire movements that are cold and spoken/chanted maliciously: these contrasting settings represent respectively the moving events as they occur in the story and the internal monologue of the main character on the events taking place.

Thank you for listening!



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In Time Gone By

I. For Love Wanders There

James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

$\text{♩} = 60$ Calm

Flute

Clarinet in B \flat

Piano

p

Wind Chimes (Bamboo/Wood), the trees in the forest dance with the wind

Percussion

p

Baritone

$\text{♩} = 60$ Calm

Violin

Violoncello

7

Fl.

Cl.

Pno.

Harp-like
mp

Perc.

12

Fl. *p* *mf*

Cl.

Pno.

Perc.

Bar. Solo *mf* Bard-like
Strings in the earth and air Make mu - - sic sweet;

Vln. *pizz.* *mf*

18

Fl. *p* *pp*

Cl. *p* *pp*

Pno.

Perc.

Bar. Solo *p* sweetly
Strings by the riv - er where The wil - - lows meet.

Vln. *arco* *p*

Vc. *pizz.* *p* *arco*

22 3

Fl. *mf* *p*

Cl. *mf* *p*

Pno.

Perc. (To Susp. Cym.) **Susp. Cymbal, washing** *pp* *f*

Bar. Solo There's mu - - - sic a - long the riv - er For

Vln. *pp*

Vc. *pp*

Allow chimes to die out naturally

26

Fl. *mf* *pp* *mf*

Cl. *mf* *pp*

Pno. *f* 6 6 5 *mp* *loco*

Perc. (1.v) (To Tri.) **Triangle, sparkling** (To Cym.) *mf* *mp* *p*

Bar. Solo Love wanders there, wan-ders there,

Vln. *mf* *p* *mf* *p* pizz. *f*

Vc. *mf* *p* *f*

rall. . . . Più mosso (♩=72)

Fl. *p* *mf* *pp* like flowing water

Cl. *mp* *pp* like flowing water

Pno.

Perc. **Susp. Cymbal, again washing** (To Crot.) *p* *mp* *pp*

Bar. Solo *p*
 Pale flow - ers on his mant - le, Dark leaves on his

Vln. *pizz.* *p*

Vc. *p*

rall. . . . Più mosso (♩=72)

Fl. *mp* *p*

Cl. *mp* *p*

Pno.

Perc. **Crotales, twinkling of light off the water** *p* *mp*

Bar. Solo *p*
 hair. All softly play - ing With head to mu - sic bent,

Vln. *arco* *pp* like flowing water *pizz.*

Vc. *arco* *pp* like flowing water *pizz.*

49

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Pno. *p* *f* *pp*

Perc.

Bar. Solo *as if loudly whispering*
The twi-light turns from am - e - thyst To

Vln. *p* *f* *p* *mf*

Vc. *p* *f* *mf*

52

Fl. *sharp* *mf* *p* *f*

Cl. *sharp* *mf* *p* *f*

Pno. *mf*

Perc. *mf*

Bar. Solo *f*
deep and deep-er blue The lamp fills with a pale green

Vln. *p* *mp* *mf*

Vc. *p* *gritty* *mf* *p*

56

Fl. *mp* *f*

Cl. *mp* *f*

Pno.

Perc. *mf*

Bar. Solo

glow The trees of the av-e - nue. *molto rall. . . .*

Vln. *mf*

Vc. *mf*



♩=60 Love at first sight

60

Fl. *f*

Cl.

Pno. *mf*

Perc. (To B. D.) Bass Drum, hard mallet (To Vib.)

Bar. Solo *mp*

The

Vln. *f*

Vc. *f*

64

Fl.

Cl.

Pno.

mp The fading beams of sunlight now radiate from the piano

Vibraphone, refracted light

Perc.

mp

Bar. Solo

old pi-an-o plays an air, Se - date and slow and gay;

Vln.

pizz.

p

Vc.

pizz.

p

70

Fl.

Cl.

Pno.

(loco)

(loco)

(To Susp. Cym.)

Perc.

Susp. Cymbal, awestruck by beauty

Bar. Solo

mf

She bends up-on the yel - low keys, Her head in - clines this way, Shy

Vln.

Vc.

arco

mp

rall. . .

p *molto espress.*

p

mf 3

pp *f* 3

rall. . .

A tempo rall. . . .

Fl. *mf* *p* *mf*

Cl. *mf* *molto espress.* *p* *p*

Pno. *p*

Perc. (l.v.) *mp* *pp*

Bar. Solo *mf* *pp*

thought and grave wide eyes, wide eyes and

A tempo arco rall. . . .

Vln. *mf molto espress.* *p*

Vc. *mf molto espress.* *pp*

A tempo

Fl. *p* *mp* *mp* *p* *p*

Cl. *mp* *mp* *p* *p*

Pno. *p*

Perc. (To W.Ch.) *p* *p*

Bar. Solo *p*

Swayed by her music

hands That wan-der as they list— The

A tempo pizz. *mp*

Vln. *p*

Vc. *p*

Wind Chimes (Bamboo/Wood), the trees gently rock with the soft breeze

84

Fl.

Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

twi - light turns to dark - er blue, _____ With lights of am - e - thyst.

pp

pp

ppp

pp

ppp

pizz.

p

pp

ppp

ppp

Become increasingly sparse

(Allow chimes to die out naturally)

II. Arise!

11

James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

$\text{♩} = 52$ ($\text{♩} = \text{♩}$ throughout) Twinkling and colorful

Flute

Clarinet in Bb

Piano

Percussion

Baritone Solo

Violin

Violoncello

$\text{♩} = 52$ ($\text{♩} = \text{♩}$ throughout) Twinkling and colorful

Fl.

Cl.

Pno.

Glock.

Bar.

Vln.

Vc.

n a new sun rises *pp* *n*

ppp *p* *ppp*

mf like a bird call

n a new sun rises *pp*

p *ppp* *p*

Glockenspiel, less about articulation, and more about perceived sustain

n *p* *n* *p* *n* *p* *n*

a new sun rises (let ring)

n *pp*

9

Fl. *n* *n* *p* *a new sun rises* *n* *n*

Cl. *n*

Pno. *ppp* *p* *

Glock. *p* *n* *p* *n* *p*

Bar.

Vln. *n* *p* *like a bird call*

Vc. *n* *mp* *like a bird call*



12

Fl. *p* *n* *n* *p*

Cl. *n* *pp* *n*

Pno. *ppp* *p* *ppp*

Glock. *n* *p* *n* *p* *n* *p*

Bar.

Vln. *n* *p* *n* *mp* *like a bird call*

Vc. *n* *mp*

16

Fl.

Cl.

Pno.

Glock.

Bar.

Vln.

Vc.

20

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

n *n* *p* *n* *mf* like a bird call

n *pp*

p *ppp* *p*

p

mf Red.

Vibraphone, still about the sustain over articulation
motor off for entire movement

n *n* *p* *n*

mf

From dew - y dreams

pp *n* *p*

n *mp* *pp*

mf

my soul, a - rise,

n *mf*

mp

[illegible]

27

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

death, For lo! the trees are full of

n *p* *mp* *ppp* *n* *p* *pp*

30

Fl. *n* *n* *p* *mf*

Cl. *n* *pp* *mf*

Pno. *mp*

Perc. *p* (To Susp. Cym.)

Bar. sighs Whose leaves the morn ad - monish-eth.

Vln. *mp*

Vc. *mp*

rit. *rit.* *♩=144 Majestic*

33

Fl. *f*

Cl. *f*

Pno. *f*

Perc. *ppp* *f* (To Glock.)

Bar. *f* East - ward and gra - dual dawn pre -

Vln. *mf* *pizz.* *f*

Vc. *f*

16 **A tempo** (♩=156)

Fl. *mp* *mp* *mf*

Cl. *mp* *mf* *n*

Pno. *ppp* *ppp*

Perc. **Glockenspiel, like distant bells**
p (let ring) *mp* *p*

Bar. *mp*
vails Where soft - ly burn-ing fires ap -

Vln. **A tempo** (♩=156) *n* *p*

Vc. *n* *pp*

39

Fl. *n*

Cl. *n* *pp*

Pno. *n*

Perc. *mp* *p* *mp* *p*

Bar. pear Mak - ing to trem - ble all those veils of grey and

Vln. *n*

Vc. *n*

42

Fl. *mf*

Cl. *n* *mp* *mf*

Pno. *ppp*

Perc. *mp* *p* *mp* *p*

Bar. gold - - en gos - sa - mer. _____ While

Vln. *pp*

Vc. *mf*

* Led.

46

Fl. *n* *mp* *n*

Cl. *p* *n* *p*

Pno. *p* *ppp* *p*

Perc. *mp* *p*

Bar. sweet - ly, gent - ly secret ly, _____ The flow - er - y bells of morn are

Vln. *n* *pp* *n*

Vc. *n*

* Led.

50

Fl. *mf*

Cl. *n* *mf* *p*

Pno. *ppp* *p* *ppp*

Perc. *mf* *p* *mp* *p*

Bar. stirred, And the wise choirs of faer - y

Vln. *mf*

Vc. *pp* *n* *n*

54

Fl. *mf*

Cl. *mf*

Pno. *p* *ppp* *p*

Perc. *p* *mp* *p* *mf*

Bar. Be - gin (in - num - er ous!) to be heard

Vln. *mf*

Vc. *mf* *n* *mf*

[illegible]

62

Fl.

Cl.

Pno.

(To Vib.)

Vibraphone, bowed

Bar.

Vln.

Vc.

♩=72 Tender

con sord.

ppp

p

con sord.

ppp

68

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

mp softly and sweetly waking

My dove, _____ my beau - ti ful one, _____ A -

ppp

ppp

p

ppp

72

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

n

p

n

mp

p

mf

hard mallets

(To Glock.)

rise, _____ a - rise! _____

p

senza sord.

mf

loco

76

Fl. *n*

Cl. *n*

Pno.

Perc. **Glockenspiel, twinkling of sunlight on the dew**
pp 3

Bar. The night - dew lies Up-on my lips and eyes.
(con sord.)

Vln. *p*

Vc. *p*

rall. Subito Più mosso (♩=92)

80

Fl. *p* *n* *mf*

Cl. *p* *mf*

Pno. *mf* 3

Perc. (To Vib.) **Vibraphone (bowed)** arco *n* *p* (To Glock.)

Bar. *mf* 3
The o - dour-ous winds are weav - ing a

Vln. *mf* senza sord. pizz.

Vc. *mf* senza sord. pizz.

rall. Subito Più mosso (♩=92)

rit. ♩=72 Again Tender

84

Fl. *mp*

Cl. *mp* *p*

Pno.

Perc. **Glockenspiel** *mf* (To Vib.) *l.v.* **Vibraphone (bowed)** *arco* *n* *p*

Bar. *mus - ic, a mus - ic of sighs: A -*

Vln. *p* *ppp* *arco*

Vc. *p*

rit. ♩=72 Again Tender

88

Fl. *mp*

Cl. *mp* *mp*

Pno. *mp*

Perc. (To Susp. Cym.) **Susp. Cymbal** *n*

Bar. *rise, a - rise, My*

Vln. *p* *ppp* *mf*

Vc. *arco* *mf*

molto rall. . . .

A tempo (♩=72)

23

92

Fl. *f* *p*

Cl. *f* *p*

Pno. *f* *p*

Perc. (To Glock.) (l.v.) *f*

Bar. dove, my beau - ti - ful one!

A tempo (♩=72)

Vln. *f* *p* *ppp* *p*

Vc. *f* *ppp*

96

Fl. *mp*

Cl. *p*

Pno.

Perc. Glockenspiel, twinkling still 3 l.v.

Bar. *mp*
I wait by the ced - ar tree, My

Vln. *ppp* *mp* pizz.

Vc. *p* *mp* pizz.

100

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

sis - ter, my love, White breast of the dove, My breast shall be your

104

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

bed. The pale dew

con sord. arco

pp

pp

p

pp

mp

pp

108

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

lies like a viel on my head. My

con sord.
arco

(To Vib.)

Vibraphone (bowed)
arco

n *p* *p* *n* *mf*

3 l.v.

p *n*

113

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

fair one, my fair dove, A -

senza sord.

Susp. Cymbal

n *mf* *ff* *mp* *ff* *p* *f* *ppp* *mf* *ff*

8va

(To Susp. Cym.)

p *ff* *n* *ff*

p *ppp* *mf* *ff*

mf *ff*

117

Fl.

Cl.

Pno.

sub. pp

Perc.

Bar.

sub. p

rise, _____

ppp

A - rise! _____

Vln.

con sord.

n

p

Vc.

121

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

n

Vc.

III. A Sickness Unsuspected

John Donne (1572-1631)

Bryan Grosbach (ASCAP)

♩=52 Dark, Ominous

Flute

Bass Clarinet in B \flat

Piano

Percussion

Baritone Solo

Violin

Violoncello

fff

n

p

fff

n

p

mf

n

fff

fff

8^{va}

8^{va}

8^{ub}

8^{ub}

Susp. Cymbal (bowed)

arco

p

l.v.

fff (l.v.)

pp

fff

pp

fff (l.v.)

pp

arco (slow pitch bend)

p

mf

n

Free of time*

28

Fl.

B. Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

6

1

2

3

4

5

fff *ppp* *mf* *pp* *n*

fff

Spoken freely
mf

"Variable, and therefore
miserable condition
of Man;"...

... "this minute she
was well,"...

Free of time*
pizz.

fff

fff

n *pp* *n*

sul pont.

6

7

8

9

10

9

Fl.

B. Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

fff *pp* *n*

mf *pp* *mf*

mf *pp* *mf*

(slow pitch bend)

(arco)
p

p

... "this minute," ...

... "she was well," ...

(pizz.)

norm.

sul pont.

pp

(slow pitch bend)

n *p* *n*

* Although free of time, musical events are numbered in the order they should occur.

Free of time*

12

Fl. *ff*

B. Cl. *n*

Pno. *8va* *8^{va}* (To B.D.)

Perc. *8^{va}*

Bar. *ff* *pizz.* *ff*

Vln. *ff* *pizz.* *ff*

Vc. *ff*

1 2 3

29

Free of time*

... "and she is ill," ...

... "this minute," ...

(♩=52)

3

pp

14

Fl. *ff* *pp*

B. Cl. *ff* *pp*

Pno. *ff* *8va* *8^{va}*

Perc. *Bass Drum, hard mallet* *f*

Bar. *f* *Although in time, smooth out as if delivering a monologue.* *o - ver - throws all,*

Vln. *arco* *ff* *arco*

Vc. *ff*

♩=72 Exasperated

♩=72 Exasperated

30

Fl. *ff* *p* *ff* *pp*

B. Cl. *ff* *p* *ff* *pp*

Pno. *8va* *8vb*

Perc.

Bar. *de-mol-ish-es all; a Sick-ness un-pre-vent-ed for all our dil-i-gence,*

Vln.

Vc.

==

Fl. *ff* *pp* *ff* *ff pp*

B. Cl. *ff* *pp* *ff* *ff pp*

Pno. *8va* *8vb*

Perc.

Bar. *un-sus-pect-ed for all our cu-ri-os-i-ty; nay, un-de-served if we con-sid-er on-ly dis-or-der,*

Vln.

Vc.

22

Fl. *ff*

B. Cl. *ff*

Pno. *ff*

Perc. *ff*

Bar. *ff* *fff*

Vln. *ff*

Vc. *ff*

sum-mons us, seiz-es us, pos-sess-es us, des-troys us in an in-stant.

31

♩=52 Facing Death and Weeping

27

Fl.

B. Cl. *n* *p* *fff* *n* *p* *mf* *n*

Pno.

Perc.

Bar.

Vln. *fff* *pizz. 3* *pp* *fff* *pp*

Vc. *fff* *pizz.* *arco* *mf* *n* *p* *mf* *n*

(slap tongue)

(slow pitch bend)

(slow pitch bend)

Free of time*

32

Fl.

B. Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

1 2 3 4 5

fff *ppp* *mf* *pp* *n*

8va... 1

8va... 1

(To Susp. Cym.)

Spoken freely
mf

"Death is in an
old mans
door,"...

... "he appears,"...

fff *fff* *n* *pp* *n*

arco
sul pont.

35

Fl.

B. Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

6 7 8 9 10

fff *pp* *n* *mf* *pp* *mf*

52

5 (slow pitch bend)

Susp. Cymbal (bowed)

arco
p

... "he appears,"... ... "and tells him so,"...

52

3 3

fff *pp* *pp* *n* *p* *n*

norm sul pont. (slow pitch bend)

A tempo (♩=52)

44

Fl.

B. Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

n *p* *n* *fff*

ff

slowly and maliciously

hushed
p

"noth - ing!"

..."Age... is a sickness,"

..."and Youth is an ambush..."

A tempo (♩=52)

pizz.

pizz.

IV. We Are Grave Lovers

35

James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

Flute $\text{♩}=60$ Heavy with sweet memories *pp*

Bass Clarinet in Bb *pp*

Piano *pp*

Percussion
Vibraphone, hard mallets slow motor
Kick Drum, muted/dampened *p*
pp like a heartbeat

Baritone Solo

Violin $\text{♩}=60$ Heavy with sweet memories *pp* molto espress.

Violoncello pizz. *pp*

Fl. 7

B. Cl.

Pno. *n*

Perc.

Bar. Solo *p*
 Love came to us in time gone by _____

Vln. *p* *n*

Vc.

13

Fl. *pp*

B. Cl.

Pno. *p* *8va*

Perc. *pp*

Bar. Solo

Vln. *arco molto espress.*

Vc. *pp* *p*

When one at

17

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc. *n*

twi - light shy - ly played, And one in

22

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

pp

pp

fear was stand-ing nigh- For Love at first is all a -

27

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

n

pizz.

pp

fraid, love at first is all a - afraid.

molto espress.

p

3

33

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

pp

mp

p

mf

mf

We, _____

38

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

mp

n

mp

n

arco molto espress.

mp

we are grave lov - ers. _____

44

Fl. *p*

B. Cl. *8va*

Pno.

Perc.

Bar. Solo

Love _____ is past That had his sweet hours _____ man - y a

Vln.

Vc. *n*

49

Fl. *p*

B. Cl. *p* *pp* (to Clar. in Bb)

Pno. *pp* (loco)

Perc. *pp*

Bar. Solo

one; Wel - come to us now at last

Vln. *p* *pp*

Vc. *pp*

54

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

The ways that we shall go up - on.



59

Fl.

Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

pp Clarinet in Bb like a heartbeat monitor

mp

mp

mp

mp

We are grave lov - ers,

knock on center of cello body, emulating a heartbeat

65

Fl.

Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

mf

mf

p

We are grave lov - ers, _ grave

p

==

71

Fl.

Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

pp

p

lov - ers, _ grave lov - ers, _

76

Fl.

Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

f

flatline

f

pp

ppp

pp

grave,

lov-...

abrupt flatline

flatline

pp

V. I Hear an Army Charging

John Donne (1572-1631)
James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

Like nails in the coffin

Flute *fff*

Bass Clarinet in Bb *fff*

Piano *fff*

Percussion *fff*

Baritone Solo

Spoken ad lib.
over-annunciate consonants

"As Sickness is the greatest misery, so the greatest misery of sickness is solitude;..."

Like nails in the coffin

Violin *p*

Violoncello *p*

Fl. *3*

B. Cl.

Pno. *8^{va}* *8^{va}* *8^{va}* *8^{ub}* *8^{ub}*

Perc. ϕ ϕ ϕ

Bar. Solo *(sim.)* *slightly slower to drive home the point*

"...when the infectiousness of the disease deters them who should assist,..."

"...deters them who should assist,..."

Vln.

Vc.

Fl. *5*

B. Cl.

Pno. *8^{va}* *8^{va}* *8^{ub}* *8^{ub}*

Perc. ϕ ϕ

Bar. Solo *normal speed*

"...from coming;"

"...even the Physician dares scarce come."

Vln.

Vc.

45

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

"...A sick bed, is a grave;..."

"...a grave;..."

The musical score is for a section of "The Patient" by John Adams. It features a full orchestra and a Baritone Soloist. The score is in 4/4 time and consists of three measures. The Baritone Soloist part includes the lyrics: "....is a grave;...", "...and all that the patient says there,...", and "...all that the patient says there,...". The orchestral parts include Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Percussion (Perc.), Violin (Vln.), and Viola (Vc.). The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The Baritone Soloist part is written in a bass clef. The orchestral parts are written in their respective staves, with some parts having multiple staves (e.g., Piano and Percussion). The score is divided into three measures by double bar lines. The first measure is marked with a "10" above the Flute staff. The second measure is marked with a "4" above the Flute staff. The third measure is marked with a "4" above the Flute staff. The lyrics are written below the Baritone Soloist staff, aligned with the corresponding measures. The score is presented in a clean, professional layout with clear notation and legible text.

♩=72 Heavy

13

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

"...is but a varying of his own Epitaph."

Vln.

Vc.

8va

8vb

8va

8vb

♩=72 Heavy



♩=144 Nightmarish

15

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

8va

8vb

mf

fff

(To B. D.)

f

All

♩=144 Nightmarish

19

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

Bass Drum, hard mallet

f

day I hear the noise, the noise

23

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

friction roll (To Tom-t.)

the noise of wa - ters mak - ing moan,

28

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

4 Tom-Toms, the heart is racing

mf

Sad as the sea-bird is when go - ing Forth a - lone,

32

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

He hears the winds cry to the wat - er's

44

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

grey winds, the cold winds are

mf

48

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

blow - - ing Where I go.

(kick drum entering soon)

mf Kick Drum, muted/dampened

52

Fl. *f*

B. Cl. *mp*

Pno. *mp*

Perc.

Bar. Solo *mf*

Vln. *f*

Vc. *mp*

I hear the noise

57

Fl.

B. Cl. *mf*

Pno.

Perc. *p* *f*

Bar. Solo *f*

Vln.

Vc.

of man - y wat - ers Far be - low. All

62

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

(To S. D.)

day, all day, all night, I hear them flow-ing to and

68

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

Snare Drum, militaristic and sharp
Rim Shot

(norm)

fro.

72

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

militaristic, sharp

f

I hear an arm - y charg - ing up - on the

76

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

land,

And the thun-der of hors-es plung - ing,

84

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

mf

p

suddenly smooth

stand, Dis - dain - ing the reigns, with flut - ter - ing whips the char-i-ot eers.

88

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

mf

ff

ff

ff

ff

ff

They cry un - to the night their bat - tle - name:

92

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

ffp

ffp

ffp

ff

ffp

ffp

ffp

ff

f

p

f

ffp

ffp

ffp

ff

(R.S.)

I moan in sleep when I hear a - far their whirl - ing laugh - ter.



Bar. Solo

105 57

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

heart as up - on an an - vil.

fff

fff

fff

fff

fff

fff

fff

♩=72 Heavy

109

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

my love, my love, my love, my

ff

♩=72 Heavy

113

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

love, my love, my love, why have you left me a-lone?

(To Tam-tam)

Yelled

3



116

Fl.

B. Cl.

Pno.

Perc.

Bar. Solo

Vln.

Vc.

Tam-tam, the moaning of the soul
friction roll

p

Attacca

VI. Strings in the Earth and Air

John Donne (1572-1631)
James Joyce (1882-1941)

Bryan Grosbach (ASCAP)

♩=60 Cold

Flute

Clarinet in Bb

Piano

Percussion *(Tam-tam)*
l.v.

Baritone Solo

♩=60 Cold

Violin *con sord.*
n *mp* *singing*

Violoncello *con sord.*
n *pp* *n*

6

Fl.

Cl.

Pno. *p*

Perc. *Tam-tam* *Like heavy and soft death bells*
l.v.

Bass Drum, soft mallet
pp

Bar.

Vln.

Vc. *n* *pp* *n*

11

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

n *pp* *n*

(con sord.)

pp singing

Più mosso ♩=80

16

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

p

p

8va

p As if a distant memory

(To Crot.)

Crotales, as if a distant memory

p

Più mosso ♩=80

n

n

rit. A tempo (♩=60)

61

22

Fl.

Cl.

Pno.

Perc. (To B. D./Tam-tam)

Bar.

Vln.

Vc.

Tam-tam Continuing heavy and soft death bells

Bass Drum, soft mallet
pp

rit. A tempo (♩=60)

con sord.
pp still singing *mf* *p*

con sord.
pp still singing *mf* *p*

==

27

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

p

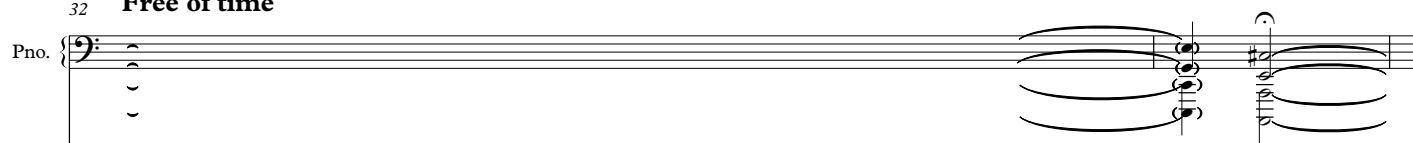
p

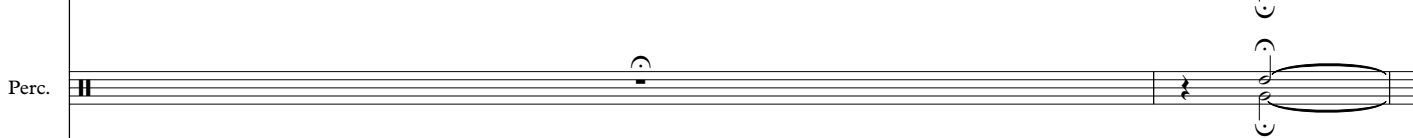
pp


pp

l.v.

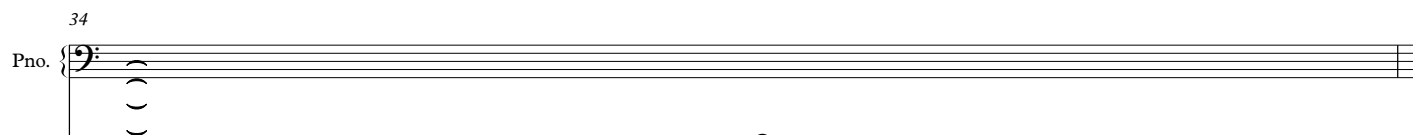
62 32 **Free of time**

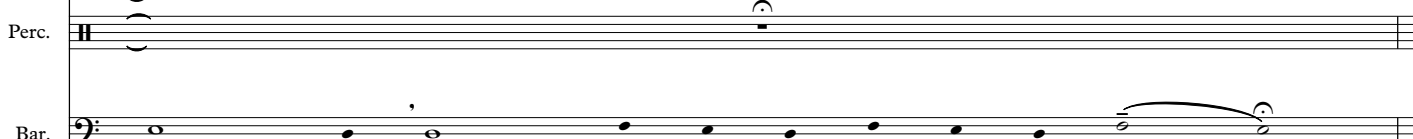
Pno. 

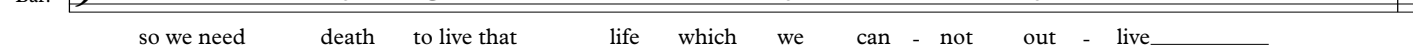
Perc. 

Bar. *Chant-like*
mf



As then we need sleep to live out our three - score and ten years,

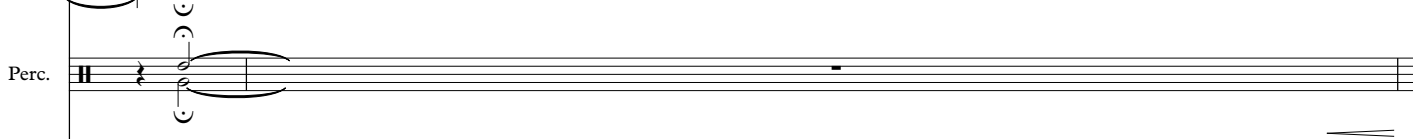
Pno. 


Perc. 

Bar. 

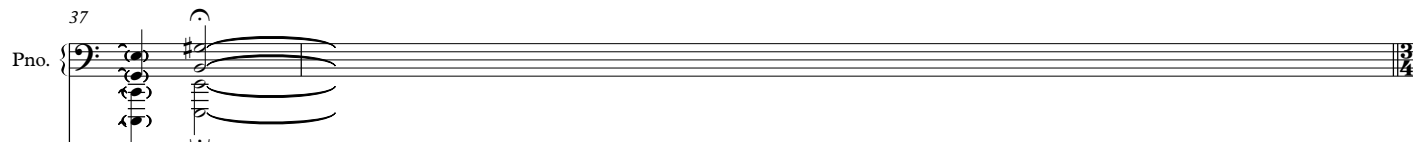
so we need death to live that life which we can - not out - live_____

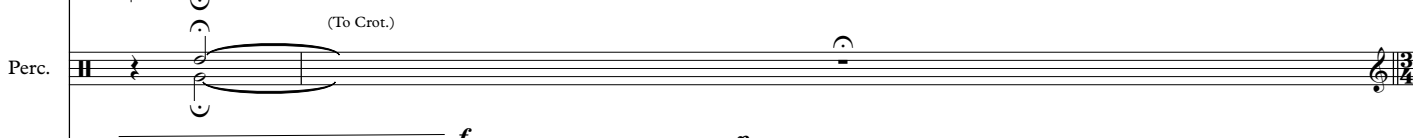
Pno. 

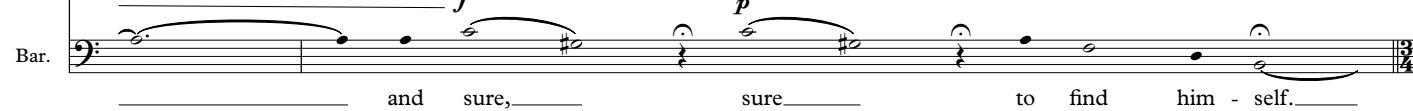
Perc. 

Bar. 

Man hath no center but mis - er - y; there and on - ly there, on - ly there, there, he is fixed, -

Pno. 

Perc. *(To Crot.)*


Bar. 

_____ and sure,_____ sure_____ to find him - self._____

Più mosso ♩=80

rit.

♩=60 Gentle

63

Fl. 39

Cl.

Pno.

Perc. **Crotales, another distant memory** *p* (To B. D./Tam-tam) **Tam-tam** *Continuing heavy and soft death bells* **Bass Drum, soft mallet** *pp*

Bar.

Più mosso ♩=80

rit.

♩=60 Gentle

Vln. *senza sord.* *p* still singing *mf*

Vc. *senza sord.* *p* still singing *mf* *p*

Fl. 44 *mf* *p*

Cl. *n*

Pno. *mp*

Perc.

Bar. *mp* Gen - tle lad - y do not sing Sad

Vln. *p* *n*

Vc. *n*

49

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

pp

f

songs a - bout the end of love; Lay a - side sad - ness and

n

p

54

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

f

mp

mf

mp

p

sing How love that pass-es is e - nough.

mf

pp

mf

pp

59

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

mp

mp

p

pp

mp

mf

Sing a - bout the long deep sleep Of lov-ers that are

n

64

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

mf

mp

mf

mp

mp

p

mp

mp

p

mp

dead, and how In the grave all love shall sleep:

(To Glock.)

♩=72 Twinkling and colorful

68

Fl. *n* *p*
a new sun rises

Cl. *n* *pp*
a new sun rises

Pno. *mp* *ppp* *p*
a new sun rises

Perc. Glockenspiel, a new sun rises *n* *p*

Bar.

♩=72 Twinkling and colorful

Vln. *pizz.*

Vc.

71

Fl. *n* *n* *p* *n* *mp*

Cl. *n* *n* *mp* *ppp*

Pno. *pp* *ppp* *p* *ppp*

Perc. *mf* *p* *n* *pp* (l.v.) (To Vib.) *ppp*
Vibraphone, like radiating beams

Bar. Love is a - wear - y now. a - wear -

Vln. *n* *p* *n*

Vc. *n* *arco*

rall. ♩=69 Bubbling with emotion

74 67

Fl. *n* *n* *mf* *n*

Cl. *n* *mf* *n*

Pno. *mf* *mf* *Harp-like* *f* (B)

Perc. *mf* *arco* *n*

Bar. *y, a-wear - - y now.*

Vln. *mf* *n* *p* *n*

Vc. *mf* *n* *p*

77

Fl. *mf*

Cl. *mf*

Pno. *Glockenspiel, twinkling of light off the water*

Perc. *(To Glock.)* *p* *n* *mf*

Bar. *With validation* *mf* *Strings in the earth, the earth and air Make mu - - - sic*

Vln. *mf* *f* *mf*

Vc. *n* *mf* *f* *mf*

81

Fl. *tr*

Cl.

Pno.

Perc.

Bar. *sweet;* *f* *mf* *mf* *mf*

Vln.

Vc.

Strings by the

84

Fl. *mf* *f*

Cl. *f* *mp*

Pno.

Perc. (l.v.) (To Cym.)

Bar. riv - er where The wil - - - lows meet.

Vln. *mf* *f*

Vc. *f*

87 rall. A Tempo

Fl. 69

Cl. *mp* *f*

Pno. *mp* *f*

Perc. (l.v)
Susp. Cymbal, washing *pp* *f*

Bar. *f*
There's mu - - - sic a-

Vln. *mp* *f*

Vc. *mp* *f*

rall. A Tempo

90

Fl.

Cl.

Pno.

Perc. *pp* *ff*

Bar. long the riv - - er For

Vln.

Vc.

70

92

Fl. *ff* *tr* *pp*

Cl. *ff*

Pno. *ff* 6 6 6 5 8^{va} (loco)

Perc. *ff*

Bar. Love wan-ders there, wan-ders

Vln. *ff* 3 *mf*

Vc. *ff* 3 *p*

95

Fl. *mf* *p* *mf* *p* *n* *tr* *p*

Cl. *pp* *mp* *p*

Pno. *mp*

Perc. (To Glock.) *pp* *mp*

Bar. there, Pale flow-ers on his

Vln. *p* *pizz.* *p*

Vc. *f* *mf* *p*

rall. *tr* *pizz.*

♩=60 Acceptance

98 71

Fl. *mf*

Cl. *n* *p* *mf*

Pno.

Perc. **Glockenspiel, last refractions of light** (To Wind Chimes) *mp*

Bar. *p*
mant - le _____ Dark

Vln. *arco* *mf* *p*

Vc. *arco* *mf* *p*

102

Fl. *n*

Cl. *n*

Pno. *mp*

Perc.

Bar. *molto espress.*
leaves, _____ dark leaves, _____ dark leaves _____

Vln. *n*

Vc. *n*

108

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

8^{va}

p

Wind Chimes (Bamboo/Wood), the trees in the forest dance with the wind

on, on his hair.

114

Fl.

Cl.

Pno.

Perc.

Bar.

Vln.

Vc.

blow air through instrument as if the wind

n *mp* *n* *mp* *n*

blow air through instrument as if the wind

n *mp* *n* *mp* *n*

8^{va}

con sord.

n *ppp* *n* *ppp* *n*

Allow chimes to die out naturally